

◆No. 76◆

Columbian Number

Ten Cents

V. 10 - No. 2 -

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MAY 31 1893  
CITY OF WASHINGTON



# S. S. STEWART'S BANJO & GUITAR JOURNAL

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PUBLISHED SIX TIMES A YEAR BY

**S. S. STEWART**

*Nos. 221 and 223 Church Street, Philadelphia, Penna.*

## NEW MUSIC FOR

### MANDOLIN AND GUITAR

**Lawn Fete Mazourka**, for mandolin, guitar and banjo, by E. H. Frey..... 35

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Each part separate ..... 20

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Piano accompaniment ..... 20

**Parachute Galop**, for mandolin and guitar, by E. H. Frey ..... 25

**Medley Overture**, for two mandolins, two guitars and banjo, by E. H. Frey. Complete for the five instruments ..... 60

The above introduces the melodies "Stephanie Gavotte," "Anvil Polka" and original melodies by Mr. Frey. It can also be used, if desired, for three or four instruments; one guitar part and banjo part can be left out if desired, and the piece used for two mandolins and guitars.

**Hippodrome March**, for two mandolins, guitar and banjo, by E. H. Frey. Very fine, 40  
The same may be had for mandolin and guitar or for banjo and guitar ..... 20  
Each part, separately ..... 10

**El Dorado Bolero**, for mandolin and guitar, by E. H. Frey ..... 35  
A very fine thing and destined to become popular.

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BY E. H. FREY

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## -MUSIC FOR-

### BANJO AND BANJO CLUBS

**Love and Beauty Waltzes**,  
For banjo and piano ..... 75  
For banjo alone ..... 40  
For banjo club, complete in six parts..... 1 40  
Bass banjo part ..... 10

The above named has made a great hit. It has been performed by leading players and clubs in various parts of the United States, and always met with success. The banjo solo with piano accompaniment is particularly "catchy," and bound to remain a favorite for a long time to come.

The solo part, used in the banjo solo, and banjo and piano arrangement, is the same part that is used for banjeurine in the club arrangement.

Banjo organizations, in ordering this selection, should bear this in mind. In using the solo part for banjo, the piano part of course is published in the regular way of tuning—that is, the banjo plays in "E" and the piano in "G;" hence the piano part cannot be used if the principal part is played on the banjeurine, as this instrument is tuned a fourth higher than the ordinary banjo.

**Philomela Polka**, by Thomas J. Armstrong,  
complete for banjo club, (6 parts) ..... 50  
With bass banjo part ..... 60  
Each part ..... 10

This is an excellent polka, and being well arranged by its composer will be a welcome addition to the banjo and guitar music of the day.

The parts are arranged for banjeurine (leading part), 1st and 2d banjos, piccolo banjo, mandolin, guitar and bass banjo.

Any of the parts may be had separately at 10 cts. each. Those clubs that have no mandolin or bass banjo may omit those parts; or the guitar part may be omitted, but the banjeurine and first and second banjos are indispensable, as these arrangements cannot be successfully used without those instruments.

**Vendome Galop**, by Thomas J. Armstrong  
complete for banjo club (6 parts).....price, 1 00

The above is complete in six parts, viz:

Banjeurine (leading part), first banjo, second banjo, piccolo banjo, guitar and mandolin. As in all of Mr. Armstrong's Club arrangements, the banjeurine plays the leading part. The piccolo banjo part, although a very attractive and important part, may be omitted, if the club has no piccolo banjo—or that part may be played on an ordinary banjo; in which case it will sound an octave lower. As the piccolo banjo is very brilliant and imparts life to the music of a banjo club, it should not be omitted if it is possible to have one.

The "bass banjo" is also becoming a fixture with well organized clubs, and the time is not distant when all clubs will have that instrument. We will furnish a part for bass banjo to the Vendome Galop for 10 cents extra. Each of the other parts are 20 cents.

**Passion Polka**, for two banjos, by Fred. W. Babcock ..... 35

An excellent piece for two banjos, and not difficult. A good teaching piece for advanced pupils.

**Modjeska or Veneita Waltzes**, by Caroline Lowthain, new arrangement for the banjo and piano, by S. S. Stewart..... 75

This arrangement for the banjo is in the key of C, with relative changes. Here we have the three waltzes complete with Coda, especially adapted to the banjo and piano, and making a splendid parlor or concert piece.

**Last Thought Waltz**, for two banjos, by E. H. Frey ..... 25

This is an excellent banjo duet. It is in the keys of E and A.

**The "Boss Olog" Hornpipe**, for two banjos ..... 10

**Georgie Schottische**, for banjo and guitar, by Albrecht ..... 25

**Columbian March**, for banjo and piano, by Geo. B. Ross ..... 50

**Grand Rapids Galop**, for two banjos, by Ross ..... 25

**On the Race Course Galop**, for two banjos, by Ross ..... 25

**On the Race Course Galop**, for banjo and piano, by Ross ..... 40

**Dream of Love Mazourka**, for banjo and piano, by Ross ..... 35

**Exposition Schottische**, for two banjos, by Ross ..... 25

**Impromptu Olog**, for two banjos, by Ross ..... 25

# S. S. STEWART'S BANJO AND GUITAR JOURNAL

Vol. X. No. 2. Whole No. 76.

June and July, 1893

PRICE, TEN CENTS

**S. S. STEWART'S**  
**BANJO AND GUITAR JOURNAL,**  
IS PUBLISHED EACH ALTERNATE MONTH AT  
221 and 223 Church Street, Philadelphia, Penna.

SUBSCRIPTION, FIFTY CENTS A YEAR, WITH PREMIUM.  
SINGLE COPY, TEN CENTS.

Won by a "Thoroughbred."

BY ERASTUS OSGOOD.



Possibly I am a trifle conceited. We will grant this fact at the beginning, so my musical friends, animate and inanimate, are forestalled on that score.

If a certain degree of egotism does occasionally predominate in the little history I am about to relate, I don't think I should be censured too severely, for on my advent into the musical world I was at once pronounced a Thoroughbred, and ever since have been universally complimented—as the actors say—by both the press and public.

Very true I have always kept my neck remarkably straight—none too dignified I think—but I defy my bitterest rival to assert that I have ever yet allowed my head to expand beyond its original and normal dimensions. Among my earliest recollections I recall hanging in a glass case in Mr. Stewart's warerooms, but I was not allowed to remain there long. I very soon became the property of Mr. George Bascomb, commercial traveler, a devotee to the banjo and a fine performer. The latter fact I discovered on the evening of my purchase, when I was presented to a select party of admiring friends.

What delightful music he produced and what variety; from the dreamy waltz of ex-

quisite gavotte, down to such foot stirring reels and jigs, that a southern darkie would have expired with pleasure.

I had no idea such sweet melody lay dormant in my anatomy, till my five vocal chords were set vibrating under Mr. Bascomb's skillful fingers.

From that time forward I became the close companion of Mr. Bascomb's leisure hours. I often accompanied him on his business trips, and in many "a high old time" I have participated. But I was not created, it would seem, just to be a thing of pleasure. I was destined to play an important part in a certain episode that in its *dénouement* was at least highly dramatic, threatening at one time to partake of tragedy.

I do not think the facts of the case have ever been given to the world at large, but it is always Mr. Bascomb's delight to relate the adventure to his friends. I have heard him so often I know the story by heart. He generally begins in this way.

Yes, boys, I think the world of my Thoroughbred. I played it once to save my reputation, and probably my life. Did I never tell you about it? Well it happened about two years ago when I made my first trip to San Francisco—which was destined to be a memorable one.

My territory had formerly only extended to this side of the Mississippi. I had been so successful—pardon my blushes—that one morning the senior member of our firm called me into his private office and after the usual preamble about their appreciation, the confidence they imposed in me, etc., he told me the terminus of my next trip would be "Frisco," and said in conclusion; "Bascomb, we have decided that you will carry along a limited stock of our higher priced goods—sets of diamonds, pearls etc.; this will incur extra caution on your part, but we have perfect confidence in you and think the venture will pay." Of course I was delighted, made light of any impending danger and in the course of a week, I and my banjo

started off, accompanied by two very valuable little trunks.

By the time I reached Chicago, I found I had doubled my sales of any previous trip. The "venture" was decidedly paying; but alas it was in the windy city, my evil genius was to first make his appearance.

One morning while talking diamonds to one of our biggest customers, as I glanced up from my tray of samples, I met the sinister gaze of a pair of black eyes staring at me through the half open doorway leading to the street. I said nothing and I don't think my customer even noticed I was disturbed, but I was never-the-less. It seems like weakness to admit it, but after leaving the store I found myself more than once, glancing over my shoulder to see if I was not being followed.

I had an excellent trade in Chicago, which occupied my mind during the day time, and my evenings were absorbed by the theatre, or in the companionship of my Thoroughbred, so when I boarded the express that was to bear me to the next city on my route, my nerves had entirely recovered their equilibrium. But I was to have but a short respite, for the train had no more than drawn out of the station, when who should enter the car, and take a seat a short distance from me, but the mysterious black eyed stranger. I seemed fascinated to gaze at him, and was roused from an almost spell-bound reverie by a cheerful voice exclaiming: "He looks like a stage villain, does'nt he?"

On turning, I found my interrogator to be a mild faced old gentleman of about sixty. "Yes," I replied with rather a forced laugh "his appearance is striking, certainly."

"Now I wonder what he really is" mused the old man. "He's got a keen eye. His hair looks like a wig, wonder if it is?"

"Possibly," I answered, for the same idea had occurred to me.

"Dear, dear," sighed the old fellow, "may be he's a gambler, or an escaped

bank robber, who knows? I suppose you drummers meet with all kinds of people."

I don't recall what I answered, but we were soon engaged in an animated conversation. It was needless for my new found acquaintance to tell me he was from down East, for he asked more questions to the square inch—well as only a Yankee can. Finally becoming tired of his babble, I drew my travelling cap down, leaned my head back on the seat, closed my eyes, and went through other preliminaries calculated to inspire my facetious friend with the fact, that I wished to be let alone.

Like the traditional \$15.00, I had in the inside pocket of my vest a small case containing a most valuable set of diamonds that I had occasion to show after my trunks had been packed; and as I settled down to my nap, I involuntarily placed my hand inside my coat to satisfy myself of their security. Even this gesture was not lost on my travelling companion, for he immediately inquired if I suffered with lung trouble, and the last thing I recollect before dropping off to sleep was his advising bone set tea, tar balsam, and other favorite remedies used by his grand mother.

I was startled from my peaceful slumbers, by a terrible shock. The car was in total darkness, and as I struggled to my feet half dazed by my sudden awakening, I felt a hand slip inside my coat, and seize my jewel case. The action seemed to call my faculties at once into play. I clutched the hand with all my strength, and threw its owner from me. *To whom did that hand belong?* There was little doubt in my mind, for by the glimmer of a lantern flashed in at the window, I discovered the person nearest to me was the man with the coal black eyes.

Almost fighting my way, I at length made an exit from the car. There had been an accident, but not of a very serious nature. The engine, baggage and smoking car had been derailed, the conductor informed me, and under rather suspicious circumstances. "Looks like the work of wreckers" he muttered as he walked away. "Well here's a pretty go," I said to myself, as I took a survey of the place where chance had so unexpectedly thrown me.

"Dear, dear, what going's on," exclaimed a familiar voice. "No bones broken I hope?" and my hand was grasped by the old gentleman who had been so solicitous in regard to my health. I assured him my anatomy was intact, and inquired where we were.

"I can tell you exactly" he replied. "We are near a little village called Barton. I am well acquainted around here. Do you

see them lights yonder? That is where I'm going to sleep to-night. It is a small hotel kept by a friend of mine. If you care to go along I can promise you a snug bed, it will be hours before this train is moving."

I at once agreed to accept the offer. Visions of a "snug bed" in a quiet hotel was decidedly preferable to remaining in the cars all night, for between shouting workmen and grumbling passengers, sleep would be impossible; and further more, I would be out of reach of the person who had attempted to rob me for certainly an attempt had been made.

With my grip in one hand, and my banjo in the other, I started down the road. We had not gone far when it occurred to me I was doing a foolish thing. It would have been much safer after all to remain in the cars. It was a lonely road we were travelling, we might easily be attacked. I tried to reassure myself by reasoning that my old weakness was returning, but in spite of mental arguments to the contrary, a shadow of forboding evil seemed to deepen every step I took.

On entering the hotel, the scene that presented itself was by no means reassuring. We were in a dimly lighted room with a bar at one end, behind which stood as villanous looking a man as could well be imagined, who gave us an exceedingly uncouth salutation of welcome, and some dry nods of greeting were bestowed upon us by the other occupants. I at once inquired if I could be shown to a room.

"Well let me see," replied the bartender with some hesitation. "I am expecting some friends here soon, perhaps you had better wait awhile"—and even as he was speaking the door opened and a party of men entered.

"Such dumb luck!" exclaimed the leader angrily. The blasted train!—but noticing the fact that strangers were present, concluded his remarks by asking all hands to drink, and for the next few minutes the glasses were filled in quick succession, and the whole party soon became in a state of lawless hilarity. For a time my presence was totally ignored, when suddenly I was accosted by the leader who insisted on my joining their revels.

"Come I'm boss here. Don't refuse or you'll wish you hadn't!" and the look that accompanied his words admitted of no alternative. Under such circumstances a man generally makes a fool of himself or—a hero. The heroic vein seemed to possess me. I felt positive it would be unwise to offend these men, yet I was determined not to drink with them. A happy inspiration seized me. "Boys," I said with assumed composure,

"before we drink, what do you say to my giving you some music," and before any objection could be made, I had my banjo out of the case and was rattling off a reel in the fastest time on record.

My ruse worked splendidly, my performance was hailed with delight, and for the next half hour the strings of my Thoroughbred twanged their merriest strain, while the brain that was guiding them was being racked by grave surmises as to the probable fate of instrument and player. If sharp looks were daggers, the vindictive glances I bestowed on my Yankee friend would have reduced him to a shapeless mass. But at the first opportunity that presented itself, he assured me he was as much surprised and disgusted as I.

During the next selection or two that I played at this impromptu concert, I became cognizant of the fact that ominous whispers were being indulged in, and though I performed my "runs" and "tremolo" movements as though absorbed in their execution, I was keenly on the alert; and from a word or two that I could gather some one was expected. What did their arrival portend to me, liberty or death?

As I laid down my banjo and acknowledged the nondescript marks of approval with which my performance was greeted, I observed with feelings akin to despair, that my audience had been augmented by a new comer, and none other than the man with the sharp black eyes. My state of mind on making this discovery was anything but enviable I assure you. Though he appeared to hold no communication with the other inmates of the room, I doubted not his coming had been expected, and it was only a matter of time when I should know the result of his villanous plans, and dearly to my cost. He had not followed me from Chicago to this lonely place for mere recreation surely.

My apprehensive thoughts were interrupted by the bartender stepping up to me and saying in a rough, hearty way; "Me and the boys want to thank you for the music you've given us. Order the best there is in the house, you've earned it." Affairs had come to a climax. What could I do?

I felt convinced the proffered hospitality of my host boded no good to me, or the safety of my diamonds, but those black eyes were fastened upon me. Dare I refuse?

With reluctant steps I started towards the bar, where I was joined by my aged fellow traveler, who whispered in my ear "Did you see that black eyed chap? I know he's a bank robber. Why did I bring you here?" The glasses were filled. I saw no way



of escape from my hopeless dilemma, when bang! went a string on my banjo. In my excited frame of mind it sounded to me like a note of warning, and I stopped short as if seized by an invisible hand. Nothing, only a string had broken, but that simple incident had for a time retarded the scales in my favor. "Wait till I fix that string," I said as I turned to retrace my steps. I was about to pick up the banjo when I noticed that resting on the head was a slip of paper. Eagerly I caught it up and found written these startling words—

"Your life and property at stake. Hold out for half-an-hour longer and help will arrive." Light and electricity are swift, but thought is swifter. As I read the lines a thousand fears, doubts and conjectures struggled for the mastery in my throbbing brain. Who had given me this warning? Was it true or false? What was I expected to do? Almost mechanically I replaced the broken string, so occupied was my mind forming a plan of action. I was given but a short time for reflection. The drinks had been disposed of, and again the Philistines were upon me. I must invent some new subterfuge to claim their attention. It was *now* a positive matter of life or death.

Answering to my touch, the faithful banjo once more became in tune—alas it was the only friend I had near me I could trust now. Its sparkling tones seemed to infuse a new spirit in me. Could its magic power win the game against these ruffians?

I glanced up at the clock. Half after eleven. Would my life go out before the birth of another day? I began playing I scarce knew what, but I felt intuitively that the charm was broken. I no longer claimed their silence. Menacing glances confronted me on every side. My not drinking with them had possibly had its effect to my disfavor. With a species of morbid fascination I scanned the room for the man with the wicked eyes. He had suddenly disappeared.

As if reading my thoughts, my country friend came to me and said in hurried accents. "Where is that black-eyed fellow? Did you see him go out? I do believe he is the old boy."

I assured him I knew nothing of the mysterious stranger, but was quite willing to admit that he was the arch fiend alluded to.

Scarcely had I finished speaking, when I was touched on the shoulder by my host, and on turning round, the most definite thing I remember seeing was a revolver leveled at my head. "Look here" said the man putting the pistol a little nearer to my temple. "This concert is over. As a general thing musicians get paid for their

playing, but it works different out here. You have some articles about you that the boys have taken a fancy to. You know what I mean, so hand over."

Possibly still clinging to a forlorn hope of rescue—or more possibly through fear, for a moment I remained dumb and motionless. In an agony of despair my eyes sought the clock. It lacked the quarter to midnight.

"Come, hand out," repeated the robber. "You won't have no occasion to use them after to-night," and as he spoke he relieved me of my watch and chain. "Now your mon." I handed him my purse. "Now I want them diamonds you have in that," and to emphasize his words, the brute drew back the hammer of his pistol. I handed him the jewel case.

"The banjo is mine," demanded a repulsive looking wretch in front of me, and my Thoroughbred was snatched from my grasp.

It was a curious phase of human nature, and many would say a weakness possibly, but to see this miserable thief the possessor of my dear old banjo, maddened me beyond the power of expression. I had parted with my other articles of greater value without a word, but my banjo seemed part of me. Involuntarily I stretched out my hand to recover it.

"Yes, you kin take it," said my tormentor, and a diabolical grin distorted his ugly features, "just long enough to play me 'Hum Sweet Hum,' its my favorite," and his words were greeted with a mocking laugh. Again my fingers were upon the strings, picking out the melody of that sweet old song that will forever touch the tenderest chords in the human heart. I can never describe how affected I was by my own playing. Scenes and faces forgotten rose before me. The voices of dear ones long since hushed in death seemed ringing in my ears, as the notes rose and fell from the soul of the banjo. The room was as still as death. Was some remembrance of their childhood, or tender thought of a happy home gone forever, passing the minds of these lawless men?

Home, Sweet, Sweet Home, chimed the banjo fainter and fainter—and I had finished playing. A momentary hush followed, which was broken by a stern voice from the doorway exclaiming: "Throw up your hands! You are my prisoners!" and to my amazement the man with the coal black eyes entered the room, followed by an armed force of police. But surprises had only just commenced. For you see I had made a slight mistake, and had been in terror for the last week of the best detective employed on the Chicago force, while my unopposi-

cated Yankee friend was a noted confidence man and robber, who was "wanted" to answer for I don't know how many crimes. His clever disguise had deceived me, and even the detective had not been sure of his man. Unwillingly I was to be the individual to guide him to the rendezvous of the thieves. After wiring for assistance, the next thing to do was to give me that surreptitious warning. Yes, boys, it was a close game, and had it not been for the entertaining powers of my banjo, it might have had a different issue. But I think you will have to admit that it was handsomely won by a "Thoroughbred."

## PREMIUM LIST.

S. S. Stewart's Banjo and Guitar Journal,

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The Banjoist's Assistant; or Chart of Banjo Fingering .....	25 cents.

Take your pick from the above named Premium List when you send in your 50 cent subscription.

If you do not name the premium you want, we do not send you any at all, as we do not know which one you want.

## To Guitarists.

In the next number of the Journal we will begin the publication of a work on the Guitar, to be called

### Practical School of Harmony for the Guitar,

by P. W. Newton, of Sd. Hingham, Mass. The manuscript has not yet been entirely completed, but it is expected that the serial publication of the work will occupy about one year. As nothing of this kind has yet been published for the Guitar, there can be no doubt that such a work will prove both acceptable and profitable to our guitar readers, and as the price of a year's subscription to the *Journal* will include the complete work without additional cost, the publisher hopes that both his efforts as well as those of Mr. Newton will meet with due appreciation.

### The World's Fair.

Those of our readers who contemplate visiting the World's Columbian Exposition, in Chicago, should remember to look for the display of Stewart Banjos, in the Manufacturers' Building, Department of Liberal Arts, (Musical Instrument Department) Section I.

A good sample of each particular size and kind of Banjo manufactured by us will there be found.

Our representative, Mr. Geo. B. Ross, of Philadelphia, will be in daily attendance, where he will be pleased to meet his numerous friends and acquaintances, and all who may wish to inspect the Banjos we have on exhibition.

We can make the claim, without fear of contradiction, that the Stewart Banjo Manufactory in Philadelphia, is the largest institution of its kind in the world. That there are other establishments where banjos are made, that are as large or larger than Stewart's, may be true—but Stewart's is the largest establishment where *Banjos exclusively* are manufactured; all the other extensive manufacturers making guitars, mandolins, drums, and other instruments in connection with banjos.

Stewart manufactures banjos and banjos only.

No guitars, mandolins or drums are made at his establishment.

The specimens of pearl inlaid Banjos displayed by Stewart at the World's Columbian Exposition may be said to stand first and alone, because the work on these instruments is done in the "old fashioned," slow and thorough manner—every piece of mother of pearl being carefully cut and made true, and set into the wood separately. The pearl designs are made and cut from the raw Japanese shells in Stewart's factory, and set into the ebony, comprising the finger-board after the Banjo neck has been made, and before it is polished.

Imitations of this work are legion. The imitation looks as well from a distance, or to the eye of the inexperienced observer, but it does not stand wear and use.

Imitation pearl work—sometimes called machine work—of this kind, is done by setting thin cuttings of pearl shell into a thin veneer, which is very easy to cut through. This thin veneer is then glued upon a strip of paper, and the banjo "fingerboard" is ready to glue to the Banjo neck. But it is a thin film only, and will not bear dressing down; so that if the wood in the neck changes, or warps,—as it nearly always does after the varnish and glue have been put on—the fingerboard cannot be made

true, on account of being too thin. True, such fingerboards do not always present the appearance of being *thin*—for appearances are often deceitful and misleading. Such fingerboards are made to look substantial by the use of a thicker strip of dyed wood being glued to the neck before the thin veneer with the film of pearl in it is glued on—thus giving the appearance of a solid strip of ebony.

We offer these remarks in order that those who inspect the workmanship on the instruments we present at the World's Fair may do so understandingly.

Another thing; all ebony is not *jet black*.

Here is where many inexperienced persons are misled. Take two strips of wood, one of ebony, and the other of dyed maple or holly, and ask the would be expert which of the two is ebony and he will be almost sure to point to the dyed wood. Like the ancient fable of the clown who imitated the pig, and the person with the real pig under his coat—the imitation is often taken for the genuine article.

The ebony used in the manufacture of the Stewart Banjos is cut from the log in Stewart's factory in Philadelphia, where all the necessary machinery for doing such work is in use, and we are therefore perfectly justified in stating that we know our ebony is *ebony* and not something else.

By giving attention to these little points of detail the banjo enthusiast will learn something when he makes his visit to the World's Fair, and he can then examine and compare the work exhibited in an intelligent manner.

Leaving out the merits of the instruments from a musical standpoint, there is much to admire in them as works of art. If an opportunity is presented to examine and test the musical properties of the instruments whilst at the Fair, so much the better. The great musical qualities of the Stewart Banjos are so well known to all lovers of the Banjo that it is perhaps unnecessary to say much on that subject here, but those little mechanical points we have enumerated should be impressed upon the minds of all investigators, as they do not appear to be sufficiently well understood by the majority, nor have they ever been brought prominently before the public.

The Department of Liberal Arts at the Exposition is in no way disparaged by having included a prominent Banjo exhibit within its fold, and the result should be that the merits of our Only American Instrument, the Banjo, are brought more prominently before the intelligent music loving public. This is the march of improvement chron-

icled; thus is progress manifested, and nowhere can greater progress be shown than in the Banjo as a musical instrument of this generation.

### Banjo Clubs.

It would be a treat to hear a well organized Banjo Club—a legitimate Banjo Club.

What is meant by a legitimate Banjo Club is this: a club composed entirely of Banjos—without guitars or mandolins.

A few years ago, perhaps, such a suggestion, might have been out of place; but to day we have the right kind of banjos to make up a "Banjo Orchestra," and all that is necessary is to get the performers together with their instruments, arrange the proper music and go ahead.

With the Bass Banjo, the Piccolo Banjo, and the Guitar Neck Banjo, saying nothing of the "Six String Banjo," a club might well be organized without the aid of guitar or mandolin, and we believe, if the music is well and properly arranged, the effect will be novel and surprisingly beautiful.

How would such a combination of instruments as the following, for instance, answer?

Two Banjeaurines,	One Piccolo Banjo,
Two Banjos,	One Bass Banjo,
	One Six String Banjo,
	One Guitar Neck Banjo.

This would make a small club of eight members.

The two Banjeaurines would play principal part; the two Banjos, first and second Banjo parts; the Bass Banjo would play the fundamental notes of the chords—or bass notes only; the Piccolo Banjo would have its accustomed part, while the "Guitar Neck Banjo" would take the place of Guitar, and the "Six String Banjo" would have a relative part. Of course, if the organization had two guitar players, two guitar neck Banjos could be used and in that case it would not be necessary to have the "Six String Banjo," which, however, is very handy for use by a banjoist who is not at home with the guitar.

### Out of Print.

The following numbers of the Journal are out of print and cannot be had: Nos. 61, 64, 65, 66, 67, 68 and 73. Of Nos. 69, 72 and 74 we have but a very few copies left.

Customers ordering back numbers of the *Journal*, should be governed by the foregoing.

We sell any Six back numbers with any one of the 25 cent premiums for 50 cents, the same price as a year's subscription.

# REMINISCENCES OF A BANJO PLAYER.

FIFTEENTH LETTER.

BY A. BAUR.



During the early eighties, when the rage for banjo playing began to take hold of the popular fancy, nearly everybody wanted to be a banjo player. The selection of music published for the instrument was not so large as it is now and music dealers were at their wits' end to supply the rapidly increasing demand. Many of them got it into their foolish heads that anybody could write banjo music. I have related in a former letter, how a prominent music publishing house, at a heavy expense, had a piano-forte teacher write them a banjo book which proved as dismal a failure as could well be imagined. One of the most prominent writers of piano music, once told me that he intended writing a series of pieces for the banjo, and after getting them well introduced he would write a banjo book containing nothing but his own pieces. I told him to stick to the business of writing pieces for the piano-forte, at which he had been very successful, but not to attempt writing music for an instrument of which he had no knowledge, and for which he cared nothing except the money he might make out of it. He took offense at my presumption in telling him that he, (whose compositions were sought by many publishers who had told him that his name alone would insure the success of a piece of music), could not write banjo music. I did not care to lose his friendship, and proposed that he write a series of pieces for the banjo; when completed I would try them over for him. In about two weeks he informed me that he had studied the scales and compass of the banjo, and had arranged one of his own compositions which he would like to have me play on the banjo for him. It was a matter of only a short time to procure a banjo and find the privacy of a room in the rear of a music store where it took me about two minutes to convince him that although a capable, thorough and successful writer of music for violin or piano-forte, he did not know the first principles of banjo music. We are friends to this day, but he has never mentioned banjo music to me since.

One often meets people who have heard any number of excellent performers upon the banjo. In nine times out of ten these persons are not capable of judging as to the merits of either the player or the music played. I once stopped in a large city and, of course, about the first thing I did was to make the acquaintance of all the banjo players I could find. Nearly every one with whom I had any conversation, mentioned the name of a certain beautiful and very prominent society woman, as being one of the best lady performers upon the banjo in the United States. I was quite anxious to hear and meet her, if possible, as I imagined that I would be the best judge myself as to her wonderful execution upon my favorite instrument. I learned that she went regularly to one of the most fashionable summer resorts, and was always surrounded by a crowd of admirers, who thought her manipulation of the banjo divine. I became much interested, and my desire to hear her increased. I imagined that "where there was so much smoke, there must be some fire"—but my dreams were destined to a rude awakening. I was to play at a reception where she was expected to be present.

A day or so before the date when I was to play, I met one of the—at that time numerous "blow-hards"—who "guaranteed a tune at every lesson," while a knowledge of music was not necessary, as they had a patent system for teaching the banjo, whereby, any person could become proficient in the art of banjo playing in a few lessons. The formality of an introduction had been scarcely gone through with, when he—in the usual way—began telling me of the great success he had met with in imparting the secrets of his method to those who thought the banjo could not be played by regular music notation, but must be learned by a system called "The Simple Method." This person also told me that he had taught the wonderful player, Mrs. —, over whom every one was raving. I knew at once what I could expect when I heard the lady perform. At the appointed time I went to the reception, and was amused when several persons told me that I must do my best as Mrs. — would be there to criticise my playing. I got through with my part of the programme, and afterwards met the lady. She told me that she had her banjo with her and intended playing, but that, on account of something having happened to the instrument, she would not play that evening.

A short time afterwards I heard her play. My estimate of her abilities measured by the opinion I had formed of her teacher, was correct. She played three or four bars

each of several little pieces, and also knew three or four chords. I have met with dozens of just such cases in my time, and mention it to show how ineffective the methods of the simple method cranks were.

During my residence in New York, I one morning called at a music store and received an order to call at the residence of a lady who desired banjo lessons. I called as requested, and about the first thing the lady told me was that her friends considered her a very fair performer upon the banjo. I told her that I would like to hear her play, so that I could determine as to the degree of difficulty of the pieces I proposed giving her. The idea seemed to strike her favorably, and she immediately took her banjo and went through the most ridiculous performance it has ever been my lot to witness. The most improbable and exaggerated impersonation of a plantation darkey on the minstrel stage "could not hold a candle to it." It might have been called "banjo gymnastics," if such a term were funny enough. She kicked up her heels, clawed at the strings, beat time and made grimaces, until I began to think that the whole thing had been gotten up as a joke on me, but the young lady was so terribly in earnest, that I could not help giving way to a fit of boisterous laughter. After concluding her performance and noticing my laughter, with a look of injured innocence, she said "What do you think of it?" I told her I would not dare tell her what I thought of such an exhibition, but would tell her frankly and candidly that her friends were either "guying" her, or were totally ignorant as to how the banjo should be played. After giving her lessons for over a year, she one day asked me if I could ever forget the first time I heard her play. I replied that I could "forgive, but never forget."

Another incident suggests itself: During the earliest parts of one of the musical seasons in New York, I was requested to call and give lessons to a lady from a Western city. About the first thing this lady told me was, that she had taken lessons and had succeeded in learning a number of chords by a system of patent notes that had been invented by her teacher. I told her that it was quite likely that I had heard of it before, and the first instructions I would give her would be to unlearn all that she had ever acquired by the "patent notes." She also told me that she had an elegant banjo, which she showed me. The veneering had nearly all come off the finger-board, and the banjo had a generally dilapidated appearance that suggested the thought that perhaps it had lain out in the rain for several months.

I inquired the cause, which she innocently explained in this wise. A few weeks before she had been visiting at a summer resort, where boating and fishing was one of the principal diversions. One afternoon she accepted an invitation from a gentleman to go boating, and thinking that it would be the proper thing to repay the gentleman for his kindness, she took along her banjo, intending to play while he was playing the oars. After getting a considerable distance from the shore, she took the banjo out of its case, and began to sing, whilst thrumming an accompaniment upon the instrument. Everything went along nicely for a time, when suddenly the boat gave a lurch, and, woman-like, the young lady screamed, threw up her hands and dropped the banjo into the lake. Here was a dilemma. The lady worried and fretted over the loss of the banjo, which was a present. They marked the position of the boat as well as they could by objects on the shore, and, after landing the young lady, the gentleman hired a boy to go along and rowed out to where he thought the banjo had fallen overboard, and, after three or four dives, the boy brought it up. I had the veneering put on, the rust cleaned off, the rim polished and the banjo was about as good as ever; which is not saying very much for that make of banjo. It was not very good at best. I do not name the maker but will say—it was not a Stewart—if it had been I would not last week have ordered from him the third "Universal Favorite" style of banjo within a year.

This would indicate that I am "gone" on that particular style of banjo. Right here I will say that I am. The tone, workmanship and every requisite in a modern banjo is embodied in that style of make of Stewart's. In the matter of buying a banjo, if I had the means, I would not hesitate a moment at the price of an instrument if it suited me. I would, if able, just as soon pay one hundred dollars as one cent for a banjo that in my opinion came up to my standard, and it is from this mode of reasoning that I will, one of these days, not far distant, be the owner of one of his very finest Presentation Banjos. I have seen and tried them and know whereof I speak.

I have now in my possession a banjo that I bought in 1867. I paid twenty-five dollars for it at that time and thought I had secured a bargain. It is such a banjo as could be bought now for about three or four dollars. The finger-board and rim are veneered with rosewood; the thumbstring peg is at the sixth fret, as they were then made. The shield brackets and hooks are of brass; the bridge is an exact counterpart of the one

shown in Stewart's American Banjo School, and is fully thirty-five or forty years old. The tail-piece is a match for the bridge, and was made at about the same time. If I were to buy a banjo like this now, I would hesitate a long time before I would give twenty-five cents for it, yet as a souvenir or memento and for old association sake, I would not take two hundred and fifty dollars for it. It is in perfect order, with the exception of the brass work, which needs polishing. Before my wife died, this instrument was always highly prized and had a prominent place in my parlor where it hung in the most conspicuous place, trimmed with the best ribbons we could procure. Since her death, that room has not been used, and I have concluded to give the old banjo to some one who will take good care of it. Who to give it to or how to dispose of it, I cannot say.

Since commencing this letter, I have thought that perhaps some of the many readers of the Journal can suggest a plan. I will donate the banjo, if some plan for giving it away can be arrived at. I have thought it might do to give it to the person (not a dealer) who buys the largest number of banjos from Stewart in a given time; or it might be awarded to the one who buys the most music or strings, or secures the largest number of subscribers to the Journal, or something of that kind. The matter is open for discussion. I would say to the readers of the Journal, that this may look to some like a scheme emanating from Stewart for the purpose of getting some trade. To those I will say, Mr. Stewart knew nothing of it. The idea is my own. As I said before, I will donate the banjo, if some one can suggest a plan for awarding it to any certain person. I would also say, that as regards its intrinsic value, the banjo would make a very poor showing compared with a banjo of the present day. Its value, can only be computed as one would a rare coin or other relic of the past. The banjo has been in my possession 26 years. The bridge and tail piece over 30 years. The two latter articles may be over 50 years old as far as I know.

I am positive that no older tail pieces or bridges can be shown, excepting the bridge of which Mr. Stewart gave an illustration in Journal and American Banjo School. As near as I can learn, they were bought from Firth, Pond & Co., when that firm was located on Franklin Square, New York. To my own knowledge that was thirty-six years ago.

Let the readers of the Journal suggest a plan for a contest, the winner to become

the owner of this relic. I am willing that Mr. Stewart should adopt one of the plans that may be suggested, and, he also be the judge as to whom it shall be awarded at the final outcome.

Now, my readers, do not be backward, express your views through the Journal, and remember that no money consideration will buy it from me, but I will put it up to be contested for, and will send it to the successful person as soon as the result is known.

### Banjo Strings.

The Müller's twisted silk strings are put up, each string in a separate envelope, with the words "Müller's Fichtelberg Banjo String, &c.," printed thereon. The strings are put up in flat boxes, each box containing 30 strings, and each string in its own separate envelope.

These strings positively cannot be bought at lower prices than announced in our advertisements.

We have other kinds of Banjo Silk strings which are much lower in price, and the different grades of strings should not be confounded.

See advertisement in this number.

### The Late Horace Weston.

A correspondent who is very much interested in the Journal, and particularly in Mr. Baur's Reminiscences, is a little puzzled at the statement made in Mr. Baur's last letter, that Weston did not know one note from another. He thinks this cannot be true; for he states that upon a certain occasion, during a conversation with Weston, he discovered that he knew considerable about music.

In publishing Mr. Baur's articles we do so, of course, under Mr. Baur's name as author, and he alone is responsible for the statements and opinions he offers.

We do not agree with him in his estimation of the late Mr. Weston, because a long and intimate acquaintance with him made us acquainted with his wonderful abilities and musical gifts. Weston inherited his musical talent from his father, who was a musician of ability, and a teacher of music and of dancing in the state of Connecticut.

Weston did not play the Banjo by note: that we at once admit, for at the time he took up the Banjo there was very little chance for any one to learn it by note. But he could sing by note, and many times has the writer handed him pieces of printed or written music and heard him sing, whistle or hum them over from the notes, as correctly as any of our Orchestra leaders could have done.

### Banjo Club Music.

We have frequent inquiry for Banjo, Guitar and Mandolin Club music, arranged and adapted for combinations that differ from the established rule.

Some ask for the music arranged for a combination of Banjos, Mandolins and Guitars, with the *Mandolin* as leading instrument: others want the Banjo to lead. Now as the majority of our club music is adapted so that the *Banjeaurine* plays the leading part, those who purchase the music with a view to using only banjos of one size, and leaving out the banjeaurine, or tenor banjo, find that they cannot use the music.

Experience has taught us that club arrangements work better with a banjeaurine (or a banjo that can be tuned a fourth above the first and second banjos), playing the melody, or leading part, and our arranger, Mr. Armstrong, has so arranged the music for Banjo Clubs.

To those not familiar with the banjeaurine we would state that this instrument has a large rim and short neck, and is tuned a fourth (four tones) higher than the regulation banjo. Hence, when the music for this instrument is noted in E, the music for the first and second banjos which accompanies it, is noted in the key of A. This is very easily understood: The note A on the ordinary banjo corresponds with E on the banjeaurine: for as the banjeaurine sounds a fourth higher than the ordinary banjo, the musical notation must be made a fourth lower in order that the two instruments may correspond. The "bass banjo," a more recent innovation, is a large banjo strung with thick strings, and is tuned a full octave below the ordinary banjo (the first and second banjos of the combination). The bass banjo plays the bass notes, and serves to distinctly mark the time and render the harmony complete.

The Piccolo Banjo sounds two octaves higher than the bass banjo—and, of course, one octave above the first banjo, or a fifth higher than the banjeaurine. A full exposition of the different manners of arranging and adapting music for banjo and guitar clubs will be found in a book called "Banjo Orchestra Music; or Hints to Leaders of Banjo Clubs," by Thomas J. Armstrong, which we will mail to any address on receipt of *fifty cents*.

Combinations of Banjos, Mandolins and Guitars are classed as Banjo Clubs, when the banjos or banjeaurines play leading parts. The combination is termed a Mandolin Club when the mandolins play leading parts. When we call a club, a "Banjo,

Mandolin and Guitar Club," we mean that in such organization the banjo is dominant—the banjo (or banjeaurine) leading; but if we term an organization a "Mandolin, Banjo and Guitar Club," or a "Mandolin and Guitar Club," we understand that the mandolin is dominant in such organization.

It is by observing such distinctions that confusion in ordering music may be avoided.

\* \* \* \* \*

The first arrangement of a piece of music for Banjo Club, under the existing regulation, with the banjeaurine leading, was made by Mr. Armstrong, shortly after the introduction of the banjeaurine, viz., the *Martineaux Overture*. This arrangement had but four parts, but afterwards, owing to a demand, parts for mandolin and guitar were added by the composer.

The Boston Ideal Banjo, Mandolin and Guitar Club entered the field shortly after the advent of the banjeaurine, using two of Stewart's banjeaurines for leading purposes in their Banjo and Guitar organization. This undoubtedly had much to do with popularizing the combination of instruments and demonstrating its practical advantages to others who followed.

\* \* \* \* \*

The first five pages of a new article by Mr. Thomas J. Armstrong, entitled "Divided Accompaniment," and treating upon improved and modern methods of arranging Banjo Club music, will be found in this number of the Journal, and we request a respectful reading of the same by those who are at all interested in the Banjo.

As nothing of this kind has heretofore been given to the public, we shall look forward with pleasure to all comments and criticisms that may be received.

Let us hear from the leaders and teachers of various organizations, and endeavor to bring the Banjo Clubs of this Columbian year up to a greater standard of excellence than ever before.

### Banjo Interest.

Never before has there been so great an interest manifested in Banjo playing as at the present time. In all the large cities and towns there are new Banjo and Guitar Clubs. This is not only true of America, but the Banjo interest also extends to many foreign countries. Truly indeed has the Banjo come to stay a long time.

We look for large number of new Clubs to be formed next Fall and Winter, and the Banjo to become more and more popular. During the past four or five months the Stewart factory has been worked to its

utmost limit in order to get out the Banjos that were ordered, and even with the assistance of vastly increased facilities over last year, it has been almost impossible to keep up with the demand for Stewart Banjos. Many dealers and agents have been surprised that it took so long to get their orders filled—but such has been the case in some instances.

All this only goes to show how the Banjo is daily and yearly increasing in popularity and in use.

## S. S. Stewart's Banjo and Guitar

### «BUDGET»

PRICE, TWENTY-FIVE CENTS.

Here is where you get plenty of music for your money. Only one quarter of a dollar buys this book, and we pay the postage on it to your address.

Here is what the Budget contains.

#### .....CONTENTS.....

Merry Serenaders March, for banjo and guitar; Fly Away Polka, banjo; Leoto Waltz, guitar; Castanet Dance, mandolin and guitar; Starlight Polka, banjo and guitar; Roy's Favorite Waltz, guitar and mandolin; Polonaise, "Lillian," guitar; Fernwood Polka, guitar; Starlight Polka, for banjo; Pitkin Redowa, guitar; Tidal Wave Mazurka, guitar duet; Dawn of Evening Waltz, guitar; Advent of Spring Polka, banjo duet; Annie's Dream Mazurka, guitar; Hennessy's Minor Jig, banjo; Bicycle Galop, guitar; O Fair Dove, guitar; Liquid Inspiration, zither; Opal Waltz, guitar; Columbia Reel, banjo; Philomela Polka, banjo; Thoroughbred Hornpipe, banjo; Let Her Rip Reel, banjo; Little Josephine Waltz, guitar; Eclipse Polka, banjo; Zulu Reel, banjo; Louisville Jig, banjo; Columbia Schottische, banjo and guitar; Primrose Mazurka, banjo; Sweet Reverie, guitar; Botsie Waltz, banjo; Lettie Schottische, banjo; Johnny Boker, banjo song; Arkansas Traveler, banjo; The Devil's Dream, banjo.

Twenty-five cents buys the above named book, containing the foregoing collection of music. Enclose 25 cents in U. S. Postage Stamps with your order.

Address, S. S. STEWART,

223 Church Street, Philadelphia, Penna.

### Ghost Stories and Fairy Tales.

We clip the following item from *The Musical Courier*, New York. Our readers will notice that it is credited to the *Argus*, of Portland, Me.

—Geo. Wilkins, a splitter at the Monson Pond Quarry, has completed a unique and elegant banjo, which he intends sending to the World's Fair. The rim is made from a single piece of slate worked down and polished, until at the first glance one would suppose it to be ebony, while the neck is made of



black cherry, with a fingerboard of slate inlaid with pearl, venerated upon the wood. The using of slate was an experiment with the maker, but he has succeeded in producing a very fine toned, as well as a beautiful instrument.—Portland, Me., "Argus."

We could scarcely repress a convulsive shudder upon reading the above. Why! What if that Australian performer, with his *Bomb-de-ray* horse-pistol attachment steel rinf, steel bound banjo, spoken of some time ago in these columns, should turn up at the Fair at the same time?

Mrs. Partington once had something to say about the conjectured result in the event of an immovable body coming in contact with an irrepressible force.

We are all familiar with the modern slate roof, but who ever heard of a slate rim banjo?

Who ever supposed man would fool away his time in making slate imitations of ebony?

Celluloid ain't in it any more. The slate quarry may yet swallow the great and extensive plant operated by the Celluloid Company.

Now that we are threatened with the plague—the cholera, and—worse than all—a second incarnation of the crinoline hoop-skirt, the future has a sort of a gloomy look that even the prospect of a successful World's Fair cannot wholly disperse. But with the bustle relegated to its proper place, in the Zoological Gardens, and the black slate rim kept upon the roof where it belongs, we can get along, upon a pinch, if that *Bomb-de-ray* steel rim propeller will only fail to fulfill his threat to come to the Exposition, and remain quietly in Australia. There is nothing surprising in a slate roof banjo, after all—when one comes to think of it. We have stationary wash-tubs made of solid soap stone; and if tubs are made of stone, why not of slate?

But what if the slate roof Banjo should carry off the grand prize? What if it should take the cake?

Fancy A. A. Farland playing Mendelssohn's Violin Concerto on a slate roof banjo! Then fancy him playing it on a steel rim, steel string banjo!

To contemplate such an event is enough to endanger the complete overthrow of one's reasoning powers.

### "Fakes."

Fakes, so called, are of various kinds, different qualities and of a variety of breeds. They turn up when you least expect it, and often assume countless shapes and variations.

One of the latest fakes coming under our notice is an advertisement of a banjo string, under the high-sounding title of the "Beau Ideal" strings. The following interesting

bit of literature is culled from one of the envelopes in which the "Beau Ideal" hides himself. Read it: It is funny: "Not very funny, but pretty funny!"

"The gut is cultivated in the southern part of Russia, where the climate is mild; hence, its character is similar to that of the Italian gut, with the exception that it has the advantage of being much stronger, (more durable) than the latter.

The gentleman who gathers and selects this gut, from which the 'Beau Ideal' Strings are made, is stationed at Odessa. He was a practical violin maker of high repute in Germany, and a master of the instrument in every respect, when ill health obliged him to seek a milder climate.

For the 'Beau Ideal' Strings, only the very whitest gut is selected; hence, they are naturally a beautifully creamy white, instead of being bleached white by chemical means, as is the case with many ordinary strings."

What a time the "gentleman" mentioned must have, looking for this gut. Hunting bull-frogs "ain't in it." Fancy him, in swallow-tail coat and kid gloves, searching over hill and dale, scrambling over rocks and creeks, on purpose to get hold of this nice white gut.

Then to think of him being stationed "at Odessa." This is even worse than we had supposed. There are so many Odessas in the different states that he must have a *big stride* to be in all of them at once.

Of course, if people did not like to be humbugged, there would be no room for such fakes. Some persons cannot be satisfied without being humbugged, and for such city is wasted. But those who possess common sense must have their attention called to such fakes, in order that they may see the absurdity of them.

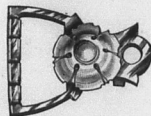
This selecting white gut without bleaching is a fairy tale, pure and simple, and the "naturally beautiful creamy white" does not exist without the process of bleaching. String makers have never yet been able to produce gut strings that were so evenly made as to be true in tone, or of even thickness throughout. Experienced performers, who have used gut strings for years, know that the percentage of true strings to the bundle is small, in even the best and highest priced gut strings sold in this country.

The nearest approach yet made to a perfectly true string of "creamy whiteness," is found in the celebrated *Muller Twisted Silk String*, which may readily pass as a *gut string* with those who are inexperienced. In fact, so strong was the existing prejudice in favor of gut strings, that when the silk string was first introduced, many dealers took care not to allow the word "silk" to be used in selling these true strings to customers.

## S. S. STEWART'S

### COMMON SENSE TAIL PIECE

FOR THE BANJO.



PRICE, - FIFTY CENTS.

Mailed to any address on receipt of price.

This tail piece does not slip from side to side, and assists the bridge in maintaining its position upon the head. The strings are easily attached, and do not pull against the knot in the string.

Used by hundreds of prominent performers.

S. S. STEWART,

221 and 223 Church Street, Philadelphia, Penna

If you want to learn the Banjo,  
Go at it in the right way.

### S. S. Stewart's American Banjo School

Part 1st

Is the book you want to study from.

Price, \$2.00

Copies mailed, postpaid, to any address upon receipt of price.

The American Banjo School is the most complete work on the banjo yet produced; the new edition, recently issued contains (Part 1st) 114 pages, printed on heavy paper, 10x13 inches, and containing a large number of cuts, diagrams, etc., made from photographic negatives. Part 1st, as originally published, contained only 50 plate pages, but has been added to until it is now more than twice its original size. Those who wish a thorough course of banjo instruction, as well as a book of reference, should send \$2.00 and get the American Banjo School, Part 1st.

—S. S. STEWART—

PUBLISHER,

221 and 223 Church Street, Philad'a, Pa.

## ALFRED A. FARLAND, THE PROGRESSIVE BANJOIST.

Ever since the Academy of Music concert, in Philadelphia, on January 14th last, where Mr. Farland was brought prominently to the front as the banjost of the day, this gentleman has been making rapid strides upward in public favor, and it will not be long, in our opinion, before his name will be known and honored in every musical household in this country. Appearing in Boston, Mass., before a very large audience, and there meeting with flattering success, his latest achievement is his successful performances in Toronto, Canada, at the Grand Banjo Festival, given by the Toronto Ideal and Trinity College Banjo Clubs, on May 2d.

Writing of his visit to Canada, Mr. Farland says: "I found the banjo very popular. Mr. Chas. Richards has a large class and is doing good work. Nearly all the performers had Stewart banjos. They were greatly pleased with the little beauty you made for me, which filled the hall perfectly. Flattering notices appeared in all the papers, so far as performance goes. The *Mail*, however, spoke disparagingly of the banjo."

If everybody held one and the same opinion of things, if we all viewed from the same stand-point, there would be little progress. All progress necessitates strife of one kind or another. Every new thing, no matter how great the merit, must find opposition. The electro-magnetic telegraph was opposed, the introduction of the sewing-machine met with opposition, those who first introduced umbrellas were stoned. The violin, as a growth from the *viol*, was opposed by the knowing ones of that period, and even long after it had become a recognized power in music it was misunderstood by many, and sometimes called the "Devil's instrument," by the ignorant.

Whenever a banjo concert is given there is always some paper or other to attempt to get in its little joke at the expense of "the negro instrument," the banjo. Of course, every writer should have the privilege of an expression of opinion, for, as the old woman said when she kissed the cow, "*every one to his taste*." Even when opinions are born of prejudice and nurtured in ignorance, they may be of some value in calling attention to their absurdities, and thus leading to something better.

The amusing slur cast upon the banjo by the *Toronto Mail*, in its issue of May 3d, is as follows:

"It goes without saying that solos on the banjo have little musical value, so that Mr. Farland's effort was simply noteworthy as a novel feat."

"It goes without saying" that the critic of the *Mail* is vainly "kicking against the pricks," and may get hurt if he don't look out.

Mr. Farland took no accompanist with him, and arrived in Toronto from Pittsburgh, too late to rehearse his music with any one. He went upon the stage, and rendered his difficult solos without an accompaniment of any kind. Not only does he stand alone as the only banjo performer who could accomplish this, but the very success of his performance, thus rendered, is the greatest evidence in behalf of the musical powers of a good banjo thus far



Alfred A. Farland, the Progressive Banjoist.

presented. No violin soloist could have done better. No violinist that has ever performed before an American audience could have aroused more enthusiasm. We feel proud of the record made by Mr. Farland as the Paderewski of the banjo, and feel that the Stewart Banjo in such hands is just where it belongs. The following notice from the *Toronto World* gives a good account of the concert:

### The Banjo Concert.

That banjo playing in this city is a popular art and numbers amongst its devotees some of the best people in the city, was evidenced by the large and fashionable audience that assembled in Association Hall last evening. The Toronto Ideal and Trinity College Banjo Clubs gave what is, to a certain extent, a unique entertainment in this city—a "grand banjo festival." Of course the chief attraction of the evening was Mr. A. A. Farland, who came to the city heralded by the most flattering notices of the

American press as a banjo soloist. After the local banjo clubs had rendered "On the Mill Dam" and "Vineyard March," for which they were liberally encored, and songs by Miss Lilli Kleiser and W. E. Ramsay, with their usual enthusiastic reception, Mr. Farland came out for his first number, Moszkowski's "Spanish Dances" and Schubert's "Serenade"—his rendering of which was simply a revelation. The audience were so aroused the artist had to respond four times. The Trinity College Mandolin Trio contributed also to the success of the evening in the first part of the program. The other numbers were well rendered, and one of the best-pleased audiences that have left a concert hall this season went away from Association Hall last night, hoping another entertainment of the same kind may be given in the near future.

It will be seen that the *World* speaks of Mr. Farland's banjo performance as a *revelation*. How different from the contemptible slur—"it goes without saying that solos on the banjo have little musical value." It will not be very long before critics who make such assertions will find their occupations gone—*gone without saying*—good-bye.

The performances of Paderewski on the piano-forte are of no more value musically than the performances of Farland on the banjo. True, Paderewski's piano playing is of great value to the musical world, and especially to piano manufacturers—so were the performances of "Blind Tom." Without such performers the piano would lose at least one-half its great popularity, for it is such that gives piano making and piano playing the great impetus it has received.

Just so with the banjo: Without such performers as Farland, or the late Horace Weston, and other noteworthy artists, much would be lost in bringing the musical powers of a good banjo to the attention of the public. And the musical public is not slow in perceiving and taking advantage of it. The banjo will continue to increase in popularity.

## BANJO CASES.

Purchasers of leather banjo cases are cautioned against irresponsible dealers who offer inferior banjo cases, made of a cheap quality of leather, as "Stewart's Cases."

Our \$6.00 wine colored leather cases which we offer to purchasers of Stewart Banjos, are made from the best selected leather and are made in a first-class manner throughout. They are justly worth the price charged for them.

What we object to is the practice that some dealers have—which has lately been brought to our notice—of selling an inferior case under the representation that it is the

same as Stewart sells, and thus taking advantage of the purchaser.

When we advertise our Banjo Cases at \$6.00, we give the purchaser a good reliable article that is worth \$6.00.

Please bear this in mind.

If an imitation of this case is offered at the same price we ask for a good one, look well before accepting it.

If a cheap case is offered at a less price, with that we have nothing to do, so long as it is not represented as "the same case that Stewart sells."

Our complete catalogue, in which every style of banjo and banjo case sold by us is fully illustrated, may be had on application, together with seven cents in stamps with which to pay postage.

By keeping your banjo in a strong, pliable, well lined case, you preserve the instrument from dust and damage, at the same time maintaining it in good playing condition.

The best is the cheapest; but the cheapest is not always the best by any manner of means.

### In This Number

We have a new story by the favorite writer, Erastus Osgood, entitled *Won by a Thoroughbred*, which will no doubt be read by every one who buys or borrows a copy of the *Journal*.

We have the opening chapter of Mr. Armstrong's *Divided Accompaniment*, Mr. Barr's Fifteenth Letter, and some excellent musical compositions; among which are the Student's Serenade, guitar solo; The Masked Battery March, banjo duet; Julia Mazourka, banjo solo; North Penn Village Dance, banjo solo; Ruth Schottische, banjo and guitar duet; and the Dashing Waves Schottische, banjo duet. We think this collection cannot be duplicated for the price charged.

### Good Things in Store

In this, the Columbian number of the *Journal*, we give our subscribers much good music and many good things in the literary line.

The future too, has many good things in store. We will begin in our next issue, a work on the guitar treating upon chords and harmony for that instrument. Then we have in preparation another work on the guitar, dealing with the different methods, entitled "Contrasted Guitar Methods." We hope to begin this also in our next issue (No. 77), but if not possible in that issue, we certainly will begin its publication in the following number.

We have also some beautiful music for the guitar, by E. H. Frey and other composers, to be published in the different issues of the future.

So much for the guitar. For banjoists, too, we have a full measure of good things: Mr. Armstrong's excellent work on "Divided Accompaniment," for Banjo Clubs, will be continued regularly until the close is reached. Many choice gems in banjo music will appear, and the editorial department will be kept up to its usual standard of excellence.

Although the *Journal* has never claimed to be any thing other than an "advertising sheet," it certainly has nothing to fear from comparison with more pretentious musical publications that make great claims but are slow in fulfillment.



A. V. Curtis, Springfield, Mass., writing under date of March 20, says:

"I have been a subscriber to the *Journal* for a year and have been very much pleased with it. I am more interested in the guitar than the banjo; but have got my money's worth of guitar notes and guitar music, and must confess that I have been converted from wire to gut strings. All the fault we can find with the *Journal* is that it is not published often enough. Don't forget the guitar readers of the *Journal*."

Our guitarist subscribers should bear in mind that we publish the banjo and guitar journal simply as a medium of advertising for our banjos, banjo publications, etc. As we do not manufacture guitars, it is not to be expected that we will devote the same amount of labor to the guitar department of the paper, that is devoted to the banjo department. It is also to be remembered that the amount received for subscriptions to the *Journal*, does not begin to cover the expense of publication, twelve cents out of the fifty cents being used up in postage; and generally three cents more for postage on the premium book given to each subscriber.

Under these conditions we cannot promise to do any more for our guitar readers—but, at the same time—if guitar players will go to work and take the trouble to send us properly prepared reports of guitar doings, we will give the same space in our columns. Let those who take the *Journal* bear in mind that it is published on the one hand as an advertising medium for our business; and on the other hand from pure love for the instrument we represent—the banjo.

A correspondent in Chicago writes:—"I would be much obliged if you would send me a catalogue of your best banjo music. I wish classical and popular music, but not on the Ta-ra-ra style. I do not wish easy music, but medium and difficult both, and from the best composers. The ones with the most sentiment preferred; also a few that are taking and original. Also send copy of your terms for publishing music."

Perhaps some where in this great wide world our correspondent may find what he seeks. We do not keep it in stock and can not furnish it to order. "Classical and popular" music do not go hand in hand, and the Bard of Ta-ra-ra has been suffering with the tooth-ache, so that our best composers (singular number, personal) have been temporarily prevented from using the pen of late to any remarkable degree. Composers with the most sentiment are now at a premium; those with a very fine sediment having been utilized lately for Texas Stifings; hence scarcity has sent up the price at least fifteen degrees. The "taking and original" composers have taken themselves off to the World's Fair, and their very nearness to our correspondent should cause him to apply to think of that expressive ballad, called "Thou art so near and yet so far."

A correspondent in Minnesota, writes:—"I would like to know the reason why a banjo with 50 brackets is better than one with only 30 brackets."

It has never been demonstrated that such is the case, from a musical standpoint. Doubtless the increase in weight would make the fifty bracket affair better for some purposes—such as ballast for small boats on muddy water particularly. But if no good reason necessary, to make use of it as a defensive weapon in warfare or riot; but on a purely musical basis, the fifty brackets are not in it.

A correspondent in Rockland, Me., writes:—"I have just bought several pieces composed by John

H. Lee, and notice what he says about the *California thimble*. Would like to purchase one, but cannot find out where they are to be obtained. Will you please inform me?"

So far as we know, that peculiar thimble called the "California thimble" is not manufactured or sold nowadays. We believe it was designed by Thomas Bree, of California. We think our patent thimble with tortoise shell tip will answer the purpose; price, 30 cents.

"String Breaker."—The Miller twisted silk strings cannot be successfully used with the patent metal pegs. The metal pegs are bound to break a great many more strings than the ordinary peg.

F. J. Potter, Saxton, Pa., asks:—"What is the meaning of 'tune break in C and G'?"

The banjo third string is tuned to the pitch of G; or the bass string to the pitch of C. This is for convenience in tuning. Some performers begin with the third string in tuning, and some with the bass, or fourth string.

It is not all in the instrument. A correspondent writes that he wants a piece of music for the banjo: something that is *shony, brilliant and sure to take*, and at the same time *very easy*, as he has only been playing the banjo for a month.

We advise such to stick to the practice of scales and exercises from a good book, like part first of the American Banjo School, and let the aspirations for showy-easy-and catchy music be kept down until they learn how to play. No piece is easy to any one who does not understand how to play it. No banjo plays easy for any one who does not know how to handle a banjo. No music is "catchy," if one does not know how to play it properly and the other fellow to catch it.

One might just as well attempt to screw a tune out of a piano stool, as to find music that is worth listening to that can be rendered before one has learned how to play.

Some people love to humbug themselves into a belief that the art of banjo playing can be acquired in a single month, just as some others hope to suddenly put on pounds of flesh by use of such and such patent pills, or quick nostrums. "Live and learn" or dye and grow bald, must ever be the motto of such.

A party in La Crosse, Ill., writes:—"Please send me a set of strings. I want good steel strings, as I have tried gut until I am tired of them. I want you to send me good strings, as they are for that *Thoroughbred* banjo I bought of you three years ago."

We are sorry to receive such communications. If gut strings or silk strings will not suit, better to stop playing the banjo than to attempt wire strings. Wire strings are useless on a banjo, except to wear out the frets, strain the neck and blister the fingers of the performer.

We wish it distinctly understood that we guarantee no banjo that is strung with steel or wire strings, and we prefer not to sell banjos to those who use such.

A learner wants to know what the sign D. S. means, when found in a piece of banjo music.

In music this sign is used as an abbreviation for the term *Dal Segno*, to the sign.

Our curious term has of late worked its way into banjo music, called "Drum Slide." We are unable to say who devised the term, as it certainly is senseless. The abbreviation D. S., being used for this term would naturally cause some confusion, as to have two entirely different meanings for a single musical term, would be like having two Peters or two Pauls in the same brotherhood. One would have to be given some suffix or prefix, in order to distinguish him from the other Peter or the other Paul. But even if we call one of the Pauls, Paul one, and the other, Paul two; or one of the Peters, Peter the first, to distinguish him from the other Peter, we cannot follow that principle in music. Were we to attempt such a thing it might be necessary to distinguish these two terms as follows: For *Dal Segno*, D. S. S., the last

S. standing for sign, and the entire group not to be confounded with dentistry. Then for an abbreviation for drum slide, we might use D. S. B., the B standing for bang. We think, however, it would be far better to stick to the old fashioned term, *roll*, for which the term "drum slide" has been offered as a substitute, for there can be nothing gained by changing it.

The drum movement in banjo music is borrowed from the guitar, and is not an original banjo movement, either as concerns the *drum* or the *roll*; and therefore we think the recognized terms used in guitar music are quite good enough, and do not require alteration or change.

A party in New York, writes:—"I want to know what is the price to a Range some pieces by the simplified method for the banjo, but must see Kot in a major key."

There is no doubt that such a Range—ment is Rot(ten) in any key—major or minor. The order should be referred to Prof. Dolson.

A travelling performer writes:—"The banjos I want will, of course, have to be made to order. Of the ones I now have, one of them was made by Ed. Guckert, and I believe it took Ed a week's hard work to get—started on it. Once I went to Chicago myself, and stayed right with—until I got the instrument—and I expect the only way I will ever be able to get the one I now want will be to go there again—engage a month's board, buy two kegs of beer and take to the factory—put him on an allowance of so much per hour and stand over him with a club and make him work."

Those will be quite interesting from a *drum* standpoint, but it will be poor business, (I mean the time spent.)"

We give the foregoing extract because of its originality. We should be inclined to call such instruments the *Drum-atic Club-Beer-Banjos*. An inspired banjo maker, whose inspiration is of the liquid kind, is apt to take *rum* of a high order, and to suppose "a beer per hour" is not generally conceded an inspirer of a high order of genius.

A party in Auburn, New York, writes:—"Will you please send a catalogue of the latest banjo club music, for two first banjos, two second, and two guitars, and also be kind enough to inform us how to tune the second banjo—whether they are tuned like the first, or in a different key."

We publish a book giving full information upon this subject, called "Banjo Orchestra Music; or hints to arrangers and leaders of Banjo Clubs," by T. J. Armstrong, which will be mailed to any address upon receipt of fifty cents.

Those who are so ignorant of every thing pertaining to banjos and banjo clubs, should not attempt to organize a banjo club of any kind until they have studied up and made themselves familiar with the subject to a certain extent.

Another thing the combination spoken of, viz: two first, two second banjos and two guitars, would not require a banjo club arrangement: music for first and second banjos, with a guitar part added, is all that would be needed. The omission of Banjeiraire, Piccolo Banjo and Bass Banjo, renders the organization very incomplete.

A correspondent in Washington, D. C., writes:—"I do not know whether you have given the matter any thought or not, but there is one thing that ought to be thoroughly discussed in the *Journal*, and that is a *uniform system of fingering*."

Of the many instruction books on the market, no two contain the same information on this subject."

Perhaps our correspondent will kindly inform us which particular writer or teacher he would like to set up as an authority on the subject he speaks of. If all books contained the same information there would be no sense in buying more than one book. What we hope to attain in the purchase of various books, is to collect the various ideas of different writers who have made a study of the subject upon which they write, and who possess the ability and intelligence to treat the subject.

We are not supposed to take everything called a book, and swallow its contents, but on the contrary, to apply only what appears to be of service to us. Merely because some swelled head Tom Jones gets out a book is no reason to accept him as authority upon the subject upon which he writes. As to a so-called system of "uniform fingering," there will never be any. So long as banjos are made of so many different sizes, the fingering can never be done by rule; here is where common sense will have to be used.

Our friends, the guitarists, are becoming more and more active, and we are pleased to note it. Of course, the *Journal* is mainly devoted to the banjo, but we are glad to work up the guitar department as fast as the shown sufficient interest to make it worth while.

Mr. Rollin F. Foster, of Columbus, Ohio, writes as follows:—"Enclosed find subscription to the *Journal*. There have been many inquiries in this city for some higher instruction in studying the guitar. I have been asked, time and time again, for the best method in practicing for execution, but have been unable to give a satisfactory reply."

Can you not urge some one of the best guitarists to publish a series of articles in the *Journal*, looking to the guitar? No doubt the best players will prefer to give their methods away, but where there is so little known about the proper manner for studying execution, it seems that there should be no objection to the writing of such a series for a *Journal* devoted purely to the banjo and guitar. It would consider this matter and use your influence upon some of the players. Our club has done, and is doing—we hope and think—much for banjo and guitar music; and we trust the day is not far distant when these two instruments shall rank with the highest in the musical world."

Truth is so often stranger and more startling than fiction, that we find even more interesting stories among our daily correspondence, than is possible to concoct from the store-house of the imagination.

The following soul thrilling narrative comes from a gentleman who has got something new.

"I have been playing on the old banjo for the last seventeen years, here in this place, until six weeks ago when part of my house caught fire and I lost my banjo with it. It was an old Clarke make with a 12½ inch head."

I have been trying to see ever since how I could get another instrument. I drove into town last week, and stopped at a music store, and they had your make there, but I could not pay \$20.00 for one. The store man gave me your address."

I light up all the lamps around here, and my salary won't allow of my buying a fancy banjo, although my old banjo was a much louder tone than the one I saw in the store for \$20.00.

I started to work when I got back home, and I will try to explain to you what I did, so you will clearly know what I would like your services for. I got an old peck measure out in the barn and I knocked out the bottom of it and sawed the band in halves, and I cut and papered it all over and made it look fine. Then I divided it off so that I could get the brackets about 1 inch and ¾ from center to center, which makes just 48 all around it.

I drove to town then and stopped at Foster's—that's where they keep second hand goods, but every thing is just as good as new there, and sold much cheaper than anywhere else—he said he would put the brackets in at \$1.50, seeing I wanted forty-eight of them, and I got a good head, call skin, of him for 60 cents; he said it was the best that was made. I forgot to say, I had told him previously, that I had had played on the banjo for about seventeen years. He asked me if I ever played on the stage, and I told him I did, and that I played in the Town Hall at Barrington a number of different times, and that was the best place I ever made a success of playing at. He didn't know what would be the thing to polish the banjo hoop with, but thought carriage varnish was the most suitable, so I put that on. But I had an awful old fool to get the head on. It took Mr. Wilkins, who is the grocery man down the street, and my wife. He got his two knees down on the

hoop, while I hammered down the other half, and how he did sweat, gosh! But the hardest part is over now, for the neck or arm won't be so difficult to make; but since I finished the head part I have struck a grand old improvement in banjo making."

I kept awake the other night, after I got into bed, and could not sleep till I had worked out the idea, and this, Mr. Stewart, is what I have represented in the enclosed sketches. You will readily see by them, the useful improvements I suggest, and which, I think I can get patented at Washington, as I have shown it to different music store people, and they all thought it to be the best thing of the kind they had seen for banjo improvement, and for me to write to you about it for suggestions to make, as you would be the best to reply on."

I will explain the object of my improvement, which I call "The Echo Vibrating Air Chamber Banjo," as I found out from those that sell banjos, that this would be the most correct term for mine. One gentleman said the nearest thing of the kind that he had ever seen, was a Mr. Edgar Dolson's make, of New York, who that mine was differently constructed, and far superior to his, as the arm can be made of thin brass or steel, and of  $\frac{1}{8}$  inch thickness with the rails  $\frac{1}{4}$  inch braided on."

They say my strongest claim I could make in the patent, would be the cold air chamber, as shown clearly in the sketch I have made. What I propose, is casting the band or head of brass or out of bronze metal the desired size, and braising the arm on to the said head afterward, then the whole nickel-plated, which would give a handsome effect, and the Echo Vibrating Air Chamber will give a much more carrying tone than the old fashioned style banjo."

Another great improvement, the left hand will always be kept cool when fingering the neck. I have shown the five small holes under the neck or arm, but they could just as well be on the side and could act as position marks for the frets and would always be in sight. Of course you are well aware, Mr. Stewart, the great trouble on the old Clarke banjo, especially in the summer time, in this respect, and again, the metal fingerboard will be much better in making slides up and down the neck."

Now that I have informed you of my great advancement for the banjo, it takes me of yearly experience to see what is needed the most nowadays. You will kindly furnish me with your views in regard to it, or consult with those you have dealings with, and let me know your suggestions on any details that could add to it."

The more I have shown this to people, the more I am inclined to think I have got to the top round of the ladder. Mr. Stewart, you will see there is money in it, and now is your time to act. Let me know what claim would be the best to make in patent, also what the cost would be to take one out. You can keep the sketch, as I have the original one with date on it. Let me know what is the best thing to polish banjo arm, I am making for banjo. I put carriage varnish on head, but Mr. Wilkins thinks white shellac would be better."

I would like, Mr. Stewart, if you would be so kind as to let me have a list of names of your banjo music, with price per name."

We regret that a pressure of business matters renders it impossible for us to take up the matter.

A party recently sent in a ten cent order for music, and embraced the opportunity of writing a long letter, which he expected to have answered, and the purport of which was that he wanted a full description of almost every kind of banjo and guitar, and a five cent sheet publication, and finally he wanted the said music sent him "on approval."

Now, we have no time for such persons, and prefer not to be honored with their custom. "Life is short," and full work demands the best of every ten cent or five cent would be like furnishing a complete chemical analysis and certificate with every plate of oysters or bean soup served at the World's Fair restaurants."

We would not publish any music at all for the banjo or other instruments, were it not that the same is in keeping with our business of banjo manufacturing, and therefore a necessity. Therefore, those who do not wish to purchase music—those who are in the habit of ordering music from their favorite music friend, and making pen copies for their own use—

such antiquated relics of barbarity, although they have our best wishes, are not sought after, nor regretted after they have, figuratively speaking, departed.

**Club Leader:**—The Love and Beauty waltzes by Armstrong, is *not* published as a duet for two banjos. It is published for banjo and piano, and for banjo club as follows:—Banjo, first and second banjos, piccolo banjo, guitar, mandolin and bass banjo. The "bass banjo" part is a recent addition, and is found to add greatly to the harmony. We will furnish clubs with the bass part for 10 cents. As the leading club part is intended for the banjo, which is tuned a fourth higher than the ordinary banjo, the reason is obvious why the leading part and "second banjo" part can not be used for two ordinary banjos.

A correspondent writes:

"Talk about good music—you ought to hear the Club I belong to. Why! I am called down every time, because my instrument drowns them all out."

A Banjo Club will never amount to anything, musically, until the members learn to play together and work together in harmony. One member trying to play so loudly as to be heard above the others is absurd in a musical combination, and is like a piano player hammering away with one hand harder than with the other—trying, as it were, to prevent his left hand from knowing what on earth his right hand is doing.

When a Club organizes to play in concert the members are supposed to *blend their efforts*; not make war with one another.

## NEW MUSIC

In Press and will shortly be issued,

The following original and choice Banjo Music, by

**GEORGE B. ROSS.**

Columbian March, for Banjo and Piano, \$	50
Grand Rapids Galop, for Two Banjos, .	25
"On the Race Course" Galop, For Banjo and Piano .....	40
For Two Banjos .....	25
Piano part separate .....	20
Dream of Love Mazourka, for Banjo and Piano .....	35
Exposition Schottische, for Two Banjos, .	25
Impromptu Olog, for Two Banjos .....	25

The above are all choice pieces, and have been performed by the composer many times in public with success.

**S. S. STEWART, Publisher,**

PHILADELPHIA, PA.

## That's Right

**PUPIL**—Why do you have S. S. stamped on all your bridges?

**BANJO TEACHER**—Because by using those perfectly made bridges the music produced is Sweet, Sonorous and Scientific. GIBBS.



Wm. H. Thompson, Yonkers, N. Y., writes:

"I received the banjo last Tuesday, in good time. I like it very much indeed. I played at a parlor concert, and used the *Lady Stewart Banjo*. It sounded grand with the piano, and all who heard it fell in love with it."

E. M. Keating, Corning, N. Y., writes:

"I received the \$125.00 Presentation Banjo in due time, and my lady pupil is delighted with it. It is the finest instrument I ever played upon; so sensitive to the touch, and the tone is elegant. I wish I could give you an order like that about once a week."

R. E. Cox, West Superior, Wis., writes:

"I see they are imitating your banjo here, but they are only cheap looking things. They are made, they claim, in Chicago. We have a store here called the *dime saver*, and one of my pupils saw some banjos and asked the price of one; it was the best one in the store. He asked the maker's name, and they said they forgot; and then my pupil said he thought he would wait until he could get a Stewart, as I had said they were the best. The storekeeper then caught his weak point, and told him that was the maker's name. He said he knew it as soon as it was mentioned. So he sold him the banjo for \$8.50. That is the way out here—from \$5.00 to \$11.00 banjos are the kind they sell in music stores, and say they are the best that are made."

The Amherst College Glee and Banjo Club performed in Philadelphia, at the New Century Drawing Room, during their Easter trip.

William Sullivan, banjo and violin artist of Montreal, Canada, has long labored to advance the banjo as a musical factor in that part of the country. He has lately been meeting with much success, both in the way of teaching and performing at concerts.

John Santschi, guitar teacher of Goshen, Ind., says the banjo, guitar and mandolin are very popular in that section.

Mr. and Mrs. Ned Cleveland, teacher of the banjo in Fitchburg, Mass., have plenty to do. Mr. Cleveland expresses himself as highly delighted with the banjo performances of A. A. Farland, and also with the tone of his Stewart banjo.

J. C. Kemater, Springfield, Mass., writes:

"I have one of your \$40.00 banjos, also one of your \$40.00 banjoettes, and I think there is nothing like them. They are both fine instruments, and are very highly spoken of wherever I play. All the members of the Springfield Banjo Club use them, and will use no other."

The Springfield Club, spoken of by Mr. Kemater, is called the Springfield Banjo, Mandolin and Guitar Club, and is made up of the following members: W. G. Gunn, R. F. Warren, E. N. Richards, J. C. Kemater, W. E. Parsons and A. J. Skinner.

Mr. William A. Cole, banjo manufacturer, of Boston, gave us a pleasant call recently.

On Wednesday evening, April 5th, a grand Mandolin, Banjo and Guitar Concert was given in Hartford, Conn., on which occasion the Boston Ideal Club, of Boston, appeared. The concert was given under the auspices of the Hartford Mandolin Club.

H. K. Sargent, of Portland, Oregon, is doing a good work for the banjo in that locality. He writes articles for the papers, and introduces his banjo orchestra at first class musical entertainments, and, at the same time, is a soloist of fine ability. His favorite selection of late has been the "Witch's Dance," which he renders with much expression.

Clinton and Aimee Hicks, performed Armstrong's Love and Beauty Waltzes, banjo and piano, in the Union Church, Belton, Wis., on Sunday evening, April 9th last.

W. G. Collins has organized a banjo club in Washington, D. C., to be called the *Imperial*.

The Carleton Banjo, Guitar and Mandolin Club performed at Institute Hall, Wissahickon, Phila., on Thursday evening, April 13th.

George B. Ross, of Philadelphia, is now located in Chicago, Ill., on account of the World's Fair.

Armstrong's Love and Beauty Waltzes, the Martaneaux Overture and Excelsior Medley, were performed by the Waldo Club, Saginaw, Mich., at their first recital, given in Barrow's Music House, on April 21st. The favorite "Witch's Dance," Stewart's arrangement, was rendered by Messrs. N. S. Lagatree and D. C. Smith.

H. A. Lyons, Montrose, Penna., writes:

"The Thoroughbred arrived in splendid condition last evening, and it is indeed a beauty. I have already fallen in love with it and if I could not get another I would not part with it for a small fortune. How can any banjoist use other than the Stewart instruments?"

G. A. Menard, Mount Vernon, N. Y., writes:

"I enclose you herewith fifty cents in stamps to pay for my subscription to the Banjo and Guitar Journal for the ensuing year, commencing with June and July.

You certainly deserve no end of praise for the manner in which you conduct the Journal, and I wish to say right here, that I would not be without it for three times the amount of the subscription, as it has taught me more in one year than I ever knew in my ten years of banjo experience."

W. G. Cunningham, Greensburg, Ind., writes:

"About three weeks ago I ordered one of your banjos, a *Universal Favorite*, through our music dealer, which was received in due time, and to say she's a 'bird' would be putting it mildly—and for tone, I have never heard a banjo to compare with it. Three cheers for Stewart!"

Erastus Osgood, the humorist, writer and composer, has located in Concord, N. H. This gentleman will give lessons on the banjo and accept engagements for his well known entertainments, in that locality. He is a fine humorist, as we know from having engaged him on more than one occasion, and the people of Concord will find him a valuable addition to society.

We wish him every success.

The University of Pennsylvania Banjo Club, under Paul Eno, soloist and leader, will make a tour of the South during the month of May. Mr. Eno is very proud of his Stewart banjo.

J. H. Jennings of Providence, R. I., gave a concert in that city, at Blackstone Hall, on Wednesday evening, April 26th, on which occasion the "Palma Banjo Orchestra" took part, also Eddie Buchart, and a number of other performers.

We notice that Mr. Jennings was the soloist of the evening; also that he rendered three numbers, a, b and c, every one of which was his own composition or arrangement.

This is a little unusual.



The renowned E. M. Hall is teaching the banjo at his home in Chicago, Ill. Address, 4207 Vincennes Avenue.

The following is an example of the "Programme Advertising nuisance," spoken of in our last number. Just think of a concert programme being festooned with such rubbish as this!

"Of all the places that I go to eat,  
Frank Seale's stands No. 1 for being clean and neat.  
If perchance one of his diners you should try,  
Wherever hungry you will never pass him by.  
The food is well cooked and always selected with care,  
You are sure to find a home whenever you go there.  
The number is 125 Mathewson Street, only a few doors  
Toward Westminster Street from the Tailor Shop of Stephen Gilmore."

This may be taken for the advertising effort of a cheap "hall-house," and should have no place on a concert programme. The back of the programme is equally bad, as it contains a dentist's advertisement with villainous cuts of stump teeth. As it is only by calling attention to such absurdities that they are to be removed, we hope our criticisms may be taken in good part.

Geo. P. Garcelon, Auburn, Me., writes:

"The American Princess Banjo that I ordered of you, arrived this afternoon all right. It is a dandy, and my lady customer is much pleased with it."

The Harrisburg Banjo Club gave its first concert at the Opera House, Harrisburg, April 27th. The affair was a complete success in every detail.

The Harrisburg Banjo is under the direction of Frank S. Morrow, and the balance of the membership is made up of the following gentlemen: H. A. Keller, J. E. Gibbs, J. F. Hutchison, C. F. Etter and R. H. Vance.

Many will suppose the letters in our "Correspondent's Column" to be only fanciful creatures. Such is not the case, however, we are pained to say. Alas! "What fools we mortals be."

The celebrated Gregory Trio, consisting of Geo. W. Gregory, W. B. Farmer and Chas. Van Bar, banjoists and pianists, began an engagement at Proctor's Theatre, New York, Monday, May 8th.

Messrs. Gregory and Farmer are said to be as fine performers on the banjo as exist.

The Johns Hopkins University Banjo Club, of Baltimore, are very enthusiastic over their Stewart banjos and banjeaurines. No one is allowed to join this organization who is not the possessor of a Stewart instrument.

The Glee Banjo and Mandolin Clubs of Haverford College, Penna., gave their annual concert in Alumni Hall, Tuesday evening, May 16th.

"The Drexel Institute Banjo and Guitar Club" of West Philadelphia, now numbers eight members. Mr. Kattay is leader.

Mrs. C. J. Somers, wife of the popular proprietor of the Central House, Easton, Pa., has taken up the banjo.

The bass banjo used by the Carleton Banjo, Guitar and Mandolin Club, is said to be doing great work. Mr. Heller, leader of the club, would not part with it for twice its cost, as he thinks no club is fully equipped without such an instrument. This organization is booked for a tour this summer, taking in the principal watering places, and will use the Stewart Banjos, and Muller silk strings exclusively.

Thomas J. Armstrong has composed a new song, *Queen of the Sea*, which will be published by banjo and piano.

Frank H. Jones, Rochester, N. Y., is a very successful teacher. On Thursday evening, May 4th, he performed with great success at the concert of the Society of Veterans, in Y. M. C. A. Music Hall, that city.

Mrs. Laura Marks, of Wissahickon, has quite a number of pupils on guitar and banjo. This lady promises to become one of the finest performers on the Banjo; she played at the Carleton Banjo Club Concert, at Wissahickon, in April, rendering Love and Beauty Waltzes and Modjeska Waltzes with piano accompaniment.

C. H. French, of St. Helena, Cal., writes that his Stewart Banjo Club will perform on June 1st, at the graduating exercises of the Public School in that city. The Banjo is becoming more and more popular out there.

An enterprising individual lately turned up in Philadelphia, hailing, it is said from Highland, ye know. He started a Patent Banjo factory and began the manufacture of a patent bracketless Banjo, without rubber gearings or inflated tires. He was going to "blow up Stewart," and every day was working on the subject.

The usual result followed. About the latter part of April the Sheriff sold him out.

This is only a short story, briefly told.

H. J. Isbell, of St. Louis, Mo., gave a very successful Concert in that city, at Pickwick Theatre, Thursday evening, May 4th. Mr. Isbell rendered some excellent Banjo solos, and the program throughout was good. Prof. William Foden, Guitarist, was a feature; he rendered *Fantasia Sur Ernane* as a guitar solo, which is said to have been one of the gems of the evening.

A. A. Farland, Banjo Virtuoso, rendered the *Allergic Vivace* movement from Rossini's Opera of William Tell, at the sixth annual Concert, under the direction of Albert D. Liefeld, given at Carnegie Banjo Clubs. A. Farland, the well-known banjo soloist of Pittsburgh, was specially engaged for this Concert, and, of course made a decided hit. He rendered, on his Stewart Banjo, the following selections: Spanish Dances, of 12—Nos. 1, 2 and 3, by Moszkowski, Schubert's Serenade, Gipsy Rondo, by Haydn and Grand Valse Brillante, of 18, by Chopin and was obliged to resort to several encores, besides receiving an ovation.

The combined Clubs, under the able direction of Mr. Charles Richards, opened the Concert with Babo's "Galop de Concert," the Mandolin Trio of Trinity, gave good selections, and Armstrong's Love and Beauty Waltzes were rendered by the Toronto Ideal Club.

The house was well filled, the audience numbering about 1200.

Every banjo player should read Mr. Baur's fiftieth letter, on the "Reminiscences of a Banjo Player," in this number. Mr. Baur makes particular mention of an old Banjo relic in his possession, which he thinks of disposing of in a very unique manner. Those interested will learn all about it by perusing the article alluded to.

Those who would like to communicate with Mr. Baur, may address him at Brookville, Jefferson Co., Penna.

We lately received the program of an entertainment given in Allegheny, Penna., called "Tournament of Nations." Of the eight pages of program there was so much of the "advertising nuisance," that it was not without great difficulty that we could ascertain what it was all about. After hunting around among nearly fifty advertising spaces, the program was at length discovered. It is time such advertising circulars were abolished; they have no place at first-class programs.

A. A. Farland, the banjost of the day, whose address is Verner Building, Pittsburgh, Pa., will now make contracts for next season's concerts.

Daniel Westbrook, Port Jervis, N. Y., writes:—"The Little Wound Piccolo Banjo arrived O. K., and I am very much pleased with it. It has a wonderful tone for so small an instrument."

Geo. L. Lansing, the popular leader of the Boston Ideal Club, Boston, Mass., is as busily engaged as ever. Between music writing, giving lessons on the banjo and mandolin, and conducting his club, he has plenty to occupy his time.

W. A. Huntley, in Providence, R. I., is having a phenomenally successful season with his banjo classes and concert engagements.

Mr. Huntley is one of our most refined and successful banjo exponents, and having "long borne the burden and heat of the day" is entitled to success in every sense of the word.

E. H. Frey, the popular composer of Banjo, Mandolin and Guitar music, of Lima, Ohio, binds no signs of cessation in his musical inspiration. His beautiful composition for mandolin and guitar, entitled "Evening Song," and its companion, "Morning Song," will bear out this statement.

A curious thing happened in connection with the former named composition—the Evening Song. The plates were engraved, the proofs corrected and all was ready to print when the plates, copy and proofs, all suddenly and mysteriously disappeared.

Mr. Frey had not preserved a duplicate copy, but sat down and wrote the composition over again with characteristic promptness, in order that a new set of plates might be engraved. And then the original plates were found.

Oliver Hoffman, Napa, Cal., writes:—"I have opened my school this season for banjo lessons and have a very encouraging class of pupils. The old open and shut method has entirely disappeared since I have been teaching the banjo here. Twelve of my pupils use your make of banjo, and there is not a single one of them but all the fine characteristics of your celebrated instruments. The banjo you made me in 1885 is the most reliable instrument I have ever come in contact with. The use for eight years has only helped to heighten and enrich its tone, and although I have had it in all climates, the neck is still perfect and true. The Journal is a most reliable and trustworthy sheet, which it is to the interest of all banjosts to have."

W. P. Dabney, Richmond, Va., writes that the University of Pennsylvania Banjo Club, under Paul Eno, gave a concert in that city on Monday evening, May 8th. The audience, he says, was very enthusiastic, and "went wild" over the banjo solos of Mr. Eno. He further says: "I noticed that the instruments were of Stewart's make. They spoke loudly and sweetly—the bass banjo proving a great feature."

The concert is spoken of as "the best concert of the kind ever given south of Mason and Dixon's line."

We have received from Geo. F. Gellenbeck, Omaha, Neb., a large and handsome photograph of the Omaha Banjo Club, consisting of the following five named gentlemen: Geo. F. Gellenbeck, H. Smith, Bert Roberts, Charles Wood and Mr. McKay. The instruments represented are banjeaurine, piccolo banjo, first and second tenor banjos and bass banjo. All the instruments are of Stewart's make. This is purely a banjo club—no mandolin or guitar being used.

John F. Haley, of Haley and Lacey, writing from Boston, under date of May 15th, says:—"I have purchased one of your banjos and would not part with it for any money."

# DIVIDED ACCOMPANIMENT.

Some remarks on its use in the Banjo Orchestra.

By THOMAS J. ARMSTRONG.

An Accompaniment, according to *Adam's Musical Dictionary*, is "a part added to a principal, by way of enhancing the effect of the composition." In classical and sacred music, this accompaniment frequently retains the same rhythmical accent as the principal melody itself; the bass, the tenor, the alto and the soprano thus completing the chord of each note in the principal melody. "This style of accompaniment is generally accepted as the best, in writing for the vocal quartette.

For instrumental music of a light character, the accompaniment takes an entirely different form. In such cases it proceeds in a measured manner, following, as nearly as possible, the number of accented and unaccented parts into which each measure is divided. The bass, or lowest

note, usually comes on the first beat of every measure. This is the accented portion of every measure. The chords that complete the bass note, occur at the second and third beat of the measure, if the composition is in simple triple time.

When the composition is in common time, the accented parts of each measure occur at the first and third count. This is where the bass notes occur; principally the first count. The notes that complete the chord occur at the second and fourth counts, and frequently at the second, third and fourth counts. If there is one bass note in a measure of common time, it is generally found at the first count, and the notes that complete the chord are found at the second, third and fourth counts.

Here is an accompaniment in common time.



As will be seen in the above, the bass notes are at the first or third count of every measure. This fact is pretty well known by the majority of amateur banjoists. It is also well understood by those who play by ear and used in their banjo accompaniments. It is not difficult to play a simple accompaniment, like the above, if the bass or accented note is positively located by the player.

If the performer is unable to grasp the rhythm of a simple accompaniment, like the above, he will not know when to play the basses, and if he cannot play the basses properly it is useless for him to try the chords that follow.

The chords in this accompaniment are not so very difficult, and any ordinary player can master them at sight; but suppose the accompaniment is divided between two banjos; one banjo playing the bass notes only and the other banjo playing the chords.

The accompaniment will then present a different ap-

pearance. The bass part will look like this:—



and the part for banjo that plays the chords, will present the following unattractive appearance.



In such cases it is not quite so easy for the parts to be played in time, especially if the players have never been accustomed to this order of things.

Triple-time or "waltz time" is a much more simple time to master. Suppose we have this part to play on a single banjo.



The above accompaniment is so very easy that banjo players will naturally ask what would be the use in dividing it between two banjos.

I acknowledge that there would be nothing gained by dividing it between two ordinary banjos, as the effect would be the same as if played on one instrument. If, however, we change the order of intervals in the chords, so as to bring them on the A and E strings of the banjo, and play the basses on the bass or 'cello banjo, we produce an effect that will surprise many of our banjo clubs.

The harmonies of a chord, when played on the two lowest strings of a banjo (A and E), produce tones that are broader and fuller than the tones of the G# and B strings. The tones of the A and E strings make a more penetrating harmony than the G# and B strings which are more brilliant.

Suppose the above accompaniment in waltz time were to be divided between two ordinary banjos and one bass banjo. The bass banjo would then play the lowest notes, which sound an octave lower than the regular banjo. We can therefore seek for tones on the regular banjos,

2

that are more sonorous than those to be found on the G# and B strings. These tones will be found more suitable for the harmonies when played on the A and E strings.

4 Pos. .... 5 Pos. .... 4 Pos. .... 4 Pos. ....

2ND BANJO.

3RD BANJO.

BASS BANJO.

This accompaniment, if played as written on two banjos and one bass banjo, will have a decidedly orchestral effect; much more so than if it was played, as first shown, on a single banjo.

In compositions for the regular theatrical or concert orchestra, this mode of writing the harmonies and accompaniments is followed; and it is a question, now that the banjo orchestra is an established institution, whether our banjo composers, leaders, arrangers and publishers ought not to try and educate the players in banjo organizations, up to a standard of musical excellence that will elevate the banjo club nearer to the regular orchestra.

It is not to be supposed that this change in writing for banjo clubs, will meet with much approval by banjoists. The present mode of arranging second banjo parts, so as to have that instrument play both the bass and harmonies, enables the player to keep the accompaniment and the rhythm of each measure strictly in his mind. It is much more difficult for a player to render a part in "after time," as second violinists and viola players call it.

If this change is to take place, the war must be carried into the enemies camp, and it must be done soon if the banjo club hopes to attract renewed attention from musicians and orchestral performers. Up to this time the publishers of this class of music, have submitted meekly to the limited recourses and needs of the different banjo orchestras that do not use the bass banjo. It remains to be seen whether this is the proper time for an innovator to appear, and champion the compulsory use of that instrument in the banjo orchestra. This can be accomplished by publishing only banjo orchestra music with the accompaniments divided, as shown above.

It is true that the guitar, when used in the banjo orchestra, will make some amends for the absence of a bass banjo. The basses of the guitar are very sonorous, and capable of playing the essential and fundamental bass of the harmony; but they are not quite as resonant as the bass notes of the 'cello banjo. The three highest strings of the guitar—(G, B and E)—are also well adapted for the harmonies that follow the basses; they being much heavier than the banjo strings. The divided accompaniment is not recommended for the guitar, except in some cases, which will be spoken of later.

When the composer and arranger, for the regular orchestra, is writing his parts for viola and second violin, he does not give them the basses to play. If he did he would be compelled to use the higher strings for the chords that follow. This would be a foolish and ridiculous way of treating those noble instruments. Suppose he were to arrange a waltz accompaniment for the double bass, viola and

This is the same accompaniment, arranged so as to be divided between two banjos and one bass banjo.

The banjos that play the harmonies we will call "2nd banjo" and "3rd banjo" in order to prevent confusion.

second violin in the following manner. Banjoists can see how weak and feeble such an accompaniment would sound, notwithstanding the fact that they may be unfamiliar with orchestra and violin music. Viola music is written in the C clef, or Tenor clef, which locates C on the 3rd line of the staff.

2ND VIOLIN.

VIOLA.

BASS.

The above arrangement is not given in a pretentious or boastful spirit, for the purpose of finding fault, but to compare our treatment of second banjo parts, with the effective and forcible manner in which such parts are written for the second violin and viola. An accompaniment like the one just shown, would sound flimsy and unsubstantial if played in an orchestra. The arranger, who understands the compass and scope of these instruments, rarely uses the two upper strings for harmonies, as I have done in the above. He endeavors to find tones that are more sonorous, because they strengthen and support the melody.

Here is the way in which he would arrange the same accompaniment for double bass, viola and second violin:—

2ND VIOLIN.

VIOLA.

BASS.

As will be seen by the above, the letters that form the chords are lower, by an octave, than the previous example, and make a more appropriate and agreeable accompaniment.

An interesting question now looms up before us:— Shall we copy after the regular orchestra, and accept the divided accompaniment as the best form in writing for the banjo club? Or must we continue to remain in this semi-barbaric atmosphere of defective and inharmonious sounds, that frequently jingle from the overworked strings of the second banjo?

Progressive leaders of banjo clubs, who are willing to make the effort, will say, "Let us have this change, by all means."

Careless and indifferent players will hesitate, or probably declare that such a novel use of the second banjo is all nonsense.

Publishers of banjo orchestra music will not look with much favor on the plan, as they are having a hard time, as it is, to suit the many different combinations, of which banjo clubs are composed.

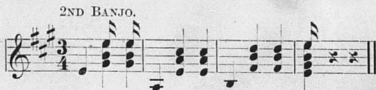
Our amateur banjo clubs often consist of a funny medley of instruments, made up of such talent as the neighborhood can scrape together, as follows:—

One banjo,  
One mandolin,  
One mouth-organ,  
One triangle.

It isn't fair to find fault with this "orchestra," as the community, from which it sprung, has probably done the best it could; but it would be unsafe for them to play with the divided accompaniment. It is better for them to "hang together," as it were, or else they may be compelled to hang separately.

Banjo clubs that do not use the bass banjo, or guitar, or any instrument capable of playing the fundamental bass, had better leave the divided accompaniment alone.

To illustrate the immense advantages gained by writing the chords and basses in the divided form, take the following:—

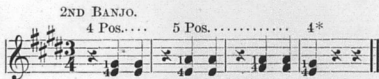


and divide the parts between one regular banjo and one bass banjo, thus:—



As will be seen in the above, the second string is used for the highest note of each one of the chords. Even this is better than if the same accompaniment was played, as first shown on one banjo. It would be far better, however, if all the tones could be played on the A and E strings of the banjos that play the harmonies.

This can readily be done if there are two second banjos in the club. In that case one of the second banjos could take the two highest notes of each chord on the A and E strings in the following manner:—



and the other second banjo would have a very easy time playing the two lowest notes as follows:—



Or it could be divided so as to have one of the players take the lowest and highest notes of each chord, and the other to still play the two lowest notes. This plan would answer equally as well, and be easier to play, thus:—



In either case the performer who plays the two lowest notes of the chords, does not change, so that the other second player may often use his own judgment as to which is the most convenient note to play with the highest note.

In publishing a part like this for second banjos, the letter that completes each chord could be printed in small type, and played, as shown above, when two second banjos are used. It would then look like this:—



In the examples that follow, this mode of writing the parts for second banjos could have been used, but for the present, the parts are written separately, in order to save the reader the trouble of discriminating and hunting out the letters for each banjo to play.

A collection of chords will now be given, in all the major keys, to be played on one bass banjo and two second banjos.

All the major keys are given, in order to show with what facility this manner of writing accompaniments will influence the second banjo player.

The chords can be played with good effect on one regular banjo and one bass banjo. In that case the chords in the middle staff must be omitted.

The letters that form each chord for the second banjos, must be taken on the two lowest strings, A and E.

4

## Key of C Major.

Key of D<sup>b</sup> Major.

3 Pos. ... 4 Pos. ... 1 Pos. ... 3 Pos. ... 4\*

2ND BANJOS.

BASS BANJO.

## Key of D Major.

Key of E<sup>b</sup> Major.

1 Pos. ... 3\* ..... 1\* .....

3\* ..... 4\* .....

## Key of E Major.

## Key of F Major.



Key of G $\flat$  Major.

## Key of G Major.

Musical notation for the Key of G $\flat$  Major and Key of G Major. The notation is presented in three systems (treble, alto, and bass clefs) across two staves. The first system is for the Key of G $\flat$  Major, and the second system is for the Key of G Major. The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings indicated by numbers 1 through 4.

Key of A $\flat$  Major.

## Key of A Major.

Musical notation for the Key of A $\flat$  Major and Key of A Major. The notation is presented in three systems (treble, alto, and bass clefs) across two staves. The first system is for the Key of A $\flat$  Major, and the second system is for the Key of A Major. The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings indicated by numbers 1 through 4.

Key of B $\flat$  Major.

## Key of B Major.

Musical notation for the Key of B $\flat$  Major and Key of B Major. The notation is presented in three systems (treble, alto, and bass clefs) across two staves. The first system is for the Key of B $\flat$  Major, and the second system is for the Key of B Major. The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings indicated by numbers 1 through 4.

# "MASKED BATTERY" MARCH.

## FOR TWO BANJOS.

By GEO. C. STEPHENS.

### INTRODUCTION.

1st Banjo.

2nd Banjo.

### MARCH.

2

The musical score is written for piano and guitar. It consists of five systems of music. The first system includes a first ending marked '1' and a second ending marked '2' which concludes with the word 'FINE.'. The second system continues the melody and accompaniment. The third system features a 'slide' instruction above the guitar staff. The fourth and fifth systems complete the piece. The notation includes treble and bass staves for both instruments, with various notes, rests, and articulation marks.

"Masked Battery" March.

3

1 2

*D.S. to Fine; then  
play the Trio.*

**TRIO.**

10 B.....

*pp* *mf*

10 B.....

*(p.) f*

9 Pos..... 10 Pos.....

*p* *p*

6 Pos.....

1 2 *D.S.*

*f ff f p*

## STUDENTS' SERENADE.

## FOR THE GUITAR.

By E. H. FREY.

*Moderato.*

Guitar.

The musical score is written for guitar in 2/4 time. It begins with a tempo marking of 'Moderato.' and a dynamic of 'p' (piano). The notation includes various fingerings (1-4) and articulation marks. The key signature changes from C major to D major in the fifth staff. The piece concludes with a double bar line and repeat signs on the sixth staff.



3

A musical score for a piece titled "Students' Serenade." The score is written for guitar and banjo, indicated by the title at the bottom. It consists of seven staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp, and includes the instruction "5th bar." above the staff. The sixth staff has a treble clef and a key signature of one sharp, and includes the instruction "p" below the staff. The seventh staff has a treble clef and a key signature of one sharp, and includes the instruction "L" below the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also some markings like "x" and "4" on the staves.

Students' Serenade.



Handwritten musical notation on a page with a treble clef and a key signature of one sharp (F#). The notation consists of seven staves. The first six staves contain chords and melodic lines with various fingerings (1-4) and articulations (accents, slurs). The seventh staff is a continuation of the melodic line. The piece concludes with a double bar line and repeat dots.

Julia Mazurka.

# NORTH PENN VILLAGE, DANCE.

## FOR THE BANJO.

Tune 4th String to B.

By M. RUDY HELLER.

*Banjo.* *Allegro.*

*p* *f* *p* *mf* *f* *p* *mf* *f*

10\* 15\*

# RUTH SCHOTTISCHE.

## FOR BANJO AND GUITAR.

By WILL D. KENNETH.

The musical score is written for Banjo and Guitar. It begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The Banjo part is in treble clef, and the Guitar part is in bass clef. The score is divided into several systems. The first system shows the initial melody and accompaniment. The second system includes a 'FINE.' marking and a '2\*' indicating a second ending. The third system features a 'TRIO.' section with two endings, marked '1' and '2'. The fourth system includes a 'D.C. al Fine.' marking. The fifth system concludes with a 'D.C.' marking. The score is written in a style typical of early 20th-century sheet music, with clear notation for both instruments.

## THE DASHING WAVES, SCHOTTISCHE.

FOR TWO BANJOS.

By G. T. MOREY.

1st Banjo.

2nd Banjo.

7 Bar.

7 Bar.

7\*

1

2

FINE.

D. S.



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